

DA LAYRAC

48-MAISON ISOLEE.

partition  
La maison isolée

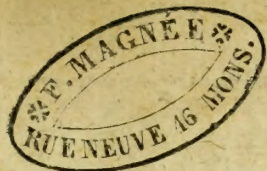
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# LA MAISON ISOLÉE

ou

## Le Vieillard des Voges Comédie en deux Actes et en Prose

Paroles de Marsollier

Représentée sur le Théâtre Italien le 11 Mai  
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MISE EN MUSIQUE

par

N. DALAYRAC

Prix 30<sup>fr</sup>

Gravé par Huguet Artiste Musicien.

A PARIS

Chez l'Auteur, Rue Helvétius N<sup>o</sup> 59.

# CATALOGUE

*Des Ouvrages Gravés du C. DALAYRAC.*

*Qui se trouvent Chez lui Rue Helvétius, près celle Louvois N<sup>o</sup> 591 ou 70.*

## Partition.

{ <i>Le Corsaire</i> . . . . .	30 <sup>th</sup>	{ <i>Alexis ou l'erreur d'un bon Père</i> . . . . .	24 <sup>th</sup>
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{ <i>Les Parties</i> . . . . .	12.	{ <i>Les Parties</i> . . . . .	16.
{ <i>Philippe et Georgette</i> . . . . .	24.		
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{ <i>Camille ou le Souterrain</i> . . . . .	30.		
{ <i>Les Parties</i> . . . . .	18.		
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{ <i>Alexia</i> . . . . .	30.		
{ <i>Les Parties</i> . . . . .	18.		
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{ <i>Les Parties</i> . . . . .	16.		
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# OUVERTURE

I

*Larghetto n° 1. Il faut de la patience, vous le savez bien.*

*Oboë 1<sup>o</sup>* *solo* *F*

*Oboë 2<sup>o</sup>* *F*

*Clarin. 1<sup>o</sup>* *F*

*Clarin. 2<sup>o</sup>* *F*

*Trompettes en Ré* *F*

*Cors en Ré* *F* *soli* *P* *F*

*Fagotti* *F* *P* *F*

*Trombone* *F*

*W* *F*

*Viola* *F* *P* *F*

*Timbales* *F* *F*



This is a handwritten musical score on 15 staves, organized into three systems of five staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The first system (staves 1-5) features a melodic line on the top staff with a trill (tr) and a series of notes. The second system (staves 6-10) includes a section marked *ad Libitum* and features a variety of note values and rests. The third system (staves 11-15) continues the melodic and harmonic development, with some staves showing more complex rhythmic patterns. Dynamic markings such as *P* (piano), *F* (forte), and *FF* (fortissimo) are used throughout to indicate volume changes. The manuscript is written in dark ink on aged, slightly stained paper.

Handwritten musical score for a Valse Allegro, page 4. The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 3/8. The first system contains measures 1 through 16. The second system, starting with a *solo* marking, contains measures 17 through 24. Dynamics include *p*, *f*, *F*, *FF*, and *PP*. The piece concludes with a *col b* (coda) marking.

Valse Allegro

Handwritten musical score on page 5, featuring multiple staves with musical notation, including treble and bass clefs, and various annotations such as 'P', 'col. Flauto', 'col. Violoncelli', and 'Violoncelli soli'. The score includes several measures of music, with some staves showing rests and others showing active notation. There are also some handwritten markings, possibly indicating fingerings or performance instructions, such as '4.' and '5.'.

This page of musical notation is for a symphony, featuring multiple staves with various instruments and dynamic markings. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The staves are arranged in a system, with some staves having multiple parts. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 6 in the top left corner.

The staves are arranged in a system, with some staves having multiple parts. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 6 in the top left corner.

Key markings and annotations include:

- F* (Forte) dynamic marking appearing multiple times across the staves.
- col aboe 1<sup>o</sup>* and *col aboe 2<sup>o</sup>* (Colored Oboe 1<sup>st</sup> and 2<sup>nd</sup>) markings.
- col b* (Colored Bass) marking.
- tutti* marking.

This page contains a handwritten musical score on 12 staves. The notation is in a historical style, likely from the 18th or 19th century. The first six staves are in treble clef, and the last six are in bass clef. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and accidentals. The notation is dense and detailed, with many slurs and ties. The paper is aged and shows some staining.

Handwritten musical score on page 8. The page contains 15 staves of music. The notation includes various note values, rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

Key markings and annotations include:

- solo* (written above the top staff, indicating a solo section).
- unis* (written above the 10th staff, indicating unison).
- col. b* (written below the 10th staff, indicating a change of color).
- pp* (written below the 11th, 12th, and 13th staves, indicating piano).

The score is organized into systems of staves. The first system consists of 7 staves. The second system consists of 8 staves. The third system consists of 10 staves. The fourth system consists of 12 staves. The fifth system consists of 14 staves. The sixth system consists of 16 staves. The seventh system consists of 18 staves. The eighth system consists of 20 staves. The ninth system consists of 22 staves. The tenth system consists of 24 staves. The eleventh system consists of 26 staves. The twelfth system consists of 28 staves. The thirteenth system consists of 30 staves. The fourteenth system consists of 32 staves. The fifteenth system consists of 34 staves. The sixteenth system consists of 36 staves. The seventeenth system consists of 38 staves. The eighteenth system consists of 40 staves. The nineteenth system consists of 42 staves. The twentieth system consists of 44 staves. The twenty-first system consists of 46 staves. The twenty-second system consists of 48 staves. The twenty-third system consists of 50 staves. The twenty-fourth system consists of 52 staves. The twenty-fifth system consists of 54 staves. The twenty-sixth system consists of 56 staves. The twenty-seventh system consists of 58 staves. The twenty-eighth system consists of 60 staves. The twenty-ninth system consists of 62 staves. The thirtieth system consists of 64 staves. The thirty-first system consists of 66 staves. The thirty-second system consists of 68 staves. The thirty-third system consists of 70 staves. The thirty-fourth system consists of 72 staves. The thirty-fifth system consists of 74 staves. The thirty-sixth system consists of 76 staves. The thirty-seventh system consists of 78 staves. The thirty-eighth system consists of 80 staves. The thirty-ninth system consists of 82 staves. The fortieth system consists of 84 staves. The forty-first system consists of 86 staves. The forty-second system consists of 88 staves. The forty-third system consists of 90 staves. The forty-fourth system consists of 92 staves. The forty-fifth system consists of 94 staves. The forty-sixth system consists of 96 staves. The forty-seventh system consists of 98 staves. The forty-eighth system consists of 100 staves.

Handwritten musical score on page 9, featuring multiple staves with musical notation, including treble and bass clefs, and various musical symbols like notes, rests, and accidentals. The score is written in a historical style, possibly 18th or 19th century. The notation includes various musical symbols such as notes, rests, and accidentals. The staves are arranged in a vertical column, with some staves having a treble clef and others a bass clef. The notation is dense and includes many accidentals, particularly sharps and flats. The paper is aged and shows some staining.

Key features of the notation include:

- Multiple staves, some with treble clefs and others with bass clefs.
- Notes, rests, and accidentals (sharps, flats, naturals).
- Handwritten text annotations: "F" appears frequently, likely indicating a specific note or measure. Other annotations include "sol. Tramp." and "sol. b".
- Various musical symbols, including beams, slurs, and ties.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The music is written in G major (one sharp) and 4/4 time. The score is organized into two systems of staves. The first system consists of eight staves, and the second system consists of six staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *solo*, *R* (ritardando), and *P* (piano). The handwriting is in a cursive style typical of 18th-century musical manuscripts. The page number '10' is written in the top left corner.

*Oboë solo*

First system of musical notation, measures 1 through 8. The Oboë part (top staff) features a melodic line with eighth and sixteenth notes, starting with a grace note. The Bassoon part (bottom staff) provides a harmonic accompaniment with eighth notes. The key signature is one sharp (F#).

*soli*

*pp*

*pp*

*pp*

*Violes col Fagotti*

Second system of musical notation, measures 9 through 16. The Violins (top staff) and Basses (bottom staff) play a melodic line with eighth and sixteenth notes. The Violas (second staff) and Fagotti (bottom staff) provide a harmonic accompaniment with eighth notes. The key signature is one sharp (F#).



This page of musical notation is for a string quartet, featuring 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The notation is arranged in a standard string quartet format, with the first violin on the top staff, second violin below it, viola below that, and first and second violas on the bottom staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The notation is arranged in a standard string quartet format, with the first violin on the top staff, second violin below it, viola below that, and first and second violas on the bottom staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The notation is arranged in a standard string quartet format, with the first violin on the top staff, second violin below it, viola below that, and first and second violas on the bottom staves.

*Violoncelli soli*



Handwritten musical score on page 15, featuring ten staves. The notation includes treble and bass clefs, key signatures of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The score is organized into two systems of five staves each. The first system includes the following markings: *soli* (top staff), *soli* (second staff), *soli* (third staff), *soli* (fourth staff), *Cornu soli* (fifth staff), and *unio* (sixth staff). The second system continues the musical notation without additional text markings. The paper shows signs of age, including a small tear at the top right and a small mark at the bottom center.



This page contains a handwritten musical score on aged paper. The score is organized into two systems of staves. The first system consists of five staves, all using treble clefs and a key signature of one sharp (F#). The notation includes various note values, rests, and slurs. The second system consists of seven staves, alternating between treble and bass clefs, also in the key of one sharp. Two of these staves (the third and fifth in the system) include the handwritten marking "col b". The paper shows signs of age, including some staining and a small dark mark near the top right corner.

Handwritten musical score on page 18, featuring multiple staves with treble and bass clefs, key signatures of one sharp (F#), and dynamic markings of "FF" (Fortissimo). The notation includes various note values, rests, and slurs.

The score is organized into several systems of staves. The first system consists of five staves, all marked "FF". The second system consists of two staves, both marked "FF". The third system consists of two staves, both marked "FF". The fourth system consists of two staves, both marked "FF". The fifth system consists of two staves, both marked "FF". The sixth system consists of two staves, both marked "FF". The seventh system consists of two staves, both marked "FF". The eighth system consists of two staves, both marked "FF". The ninth system consists of two staves, both marked "FF". The tenth system consists of two staves, both marked "FF".

This page contains a handwritten musical score on aged paper. The score is organized into two main systems of staves. The upper system consists of five staves, all using treble clefs and a key signature of one sharp (F#). The notation includes various note values, rests, and beams, with some staves featuring more complex, multi-measure-like patterns. The lower system consists of five staves, all using bass clefs and the same key signature of one sharp (F#). This system also contains various musical notations, including notes, rests, and beams. The handwriting is clear and consistent throughout the page.

## LA MAISON ISOLÉE

ou

## Le Vieillard des Vosges.

Comédie en deux Actes.

Acte Premier.

*Allegro Moderato N.º 1. Il faut de la patience, vous le savez bien.*

W *Pizzicato* F P F P FP F *colarco* tr

*Cornis*

*Violas* FP FP FP FP *col b*

*Fagotti* FP *Ils battent le Briquet sur les notes de la basse jusqu'au colarco colarco*

*Pizzicato* F P F P FP F

*Cornu in Mi b* P

*Fagotti* P tr

*deux 1<sup>re</sup> Tailles*

*Dans notre état point de repos* *peu de profit beaucoup de*

*deux 2<sup>es</sup> Tailles*

*deux basses Tailles*

P F P

Handwritten musical score on page 21, featuring multiple staves with notes, rests, and lyrics in French. The score includes dynamic markings like 'F' and 'P'.

*peine mais ce jour* *mais ce jour nous promet nous promet* *nous promet bonne au*  
*mais ce jour* *nous promet*  
*mais ce jour nous promet*

*bonne et nous payera de nos maux et nous payera de nos trau*

*un peu*

ris que denos confreres sans forcer grilles ni Verroux avec moins de dangers que

a Pa-ris com

tous deux

nous sont de bien meilleurs af faire a Paris que denos confreres sans forcer grilles ni ver

Handwritten musical score on page 23, featuring multiple staves with notes, rests, and French lyrics. The score includes dynamic markings like 'F' and 'FP', and various musical notations such as clefs, time signatures, and ornaments.

*bien de nos confreres font de bien meil-*

*leurs avec moins des dangers que nous font de bien meilleures. et faire font de bien meil-*

*leurs et faire font de bien meilleures et faire*

*tous s'approchent de ce qui par le*

*il y a un signe de Dieu qui le*

*il y a un signe de Dieu qui le*

FP 8 FP 8  
 FP FP FP  
 en voitures filoutant  
 tures sous un faux nom empruntant filoutant d'autres en costume é- lé-  
 en voiture filoutant  
 FP FP FP  
 FP FP FP  
 e-legant des serrures au seul en  
 gunt prenant l'empreinte des serrures confiance  
 e-legant des serrures et ceux qui travaillent en  
 FP FP P  
 O

*ah ou ces faiseurs de fournitures ah voila voila*  
*grand certains faiseurs de fournitures ah*

*ceux qui travaillent en grand et qui font et qui font d'excellentes off- fairs pour con-*

Musical notation includes various staves with notes, rests, and dynamic markings (F, FP). The lyrics are written in French and are interspersed between the staves.

ff

FP FF FF FP FP FP

*Pizzicato* F P F P

*unis*

freres heureux con- fre- re

ff

ff

ces heureux con- fre- res ils battent le Briquet sur les notes de la B

ff

*Pizzicato* F P F

*col arco* tr

P

*col b*

*col b*

Dans notre e- tat point de repos

peu de pro-

*col arco* tr

P O F P

*fit beaucoup de peine mais ce jour* *mais ce jour nous promet nous promet*  
*mais ce jour* *nous pro*  
*nous promet bonne au bain et nous payera de nos travaux et nous payera de nos trou*  
*met nous*  
*nous promet bonne au bain*

*un peu plus vite*

maux puis a Paris il faut aller meschers amis il faut les

maux puis a Paris il faut al-ler meschers amis il faut nous croire

croire c'est la c'est la c'est la c'est

c'est la c'est la qu'il faut aller c'est la qu'on peut bien travailler avec profit honneur et

*cres*

*fp*

*f*

*p*

*o*

Handwritten musical score on page 25, featuring multiple staves with notes, rests, and French lyrics. The score includes dynamic markings like 'F' and 'FP'.

Lyrics visible on the page:

la qu'il faut al-ler c'est la c'est

gloi-re orna-ment amis c'est à Paris c'est la qu'on peut bien tra-vail-

la qu'on peut bien tra-vail-ler orna-ment amis c'est à Paris la qu'il faut al-

les avec prophétisme et gloi-re

- - ler c'est a Paris cest la c'est la qu'il faut al-ler rejoindre nos confreres qui sont des  
 le Briquet  
 bonnes affaires le Briquet  
 le Briquet

N<sup>o</sup> 2 Est ce que ça vous serait possible donc :*Andantino*

Flauto 1<sup>o</sup>

Flauto 2<sup>o</sup>

Corra in Re

W

Violes

Clavier

Je suis qu'une fois dans la vie - e d'amour et fait sa vie les

laquelle a fait un bon choix et les a

Handwritten musical score on page 32, featuring multiple staves with notes, rests, and lyrics in French. The score includes a vocal line and a piano accompaniment.

The lyrics are:

*je prétens bien chérir aussi je te l'promets mon bon a-mi oh ouï oh*

*ma je te l'promet mon bon a-mi lo-lo, lo-lo mon p'tit lo-lo mon cher lo*

The score is written in a single system with multiple staves. The key signature is one sharp (F#). The tempo/mood is indicated by a small 'C' (Crescendo) and a 'tr' (trill) marking. The lyrics are written in a cursive hand below the staves.



*P*  
*cres*  
*cres*  
*cres*  
*cres*  
*cres*  
*col b*  
*pas p' aujourd'hui mais ce n'est pas p' aujourd'hui mon bon ami mon bon ami non non non non non ce n'est*

*Violoncelle solo*  
*F*  
*F*  
*pas pour aujourd'hui ce n'est pas pour aujourd'hui*

2<sup>e</sup> Couplet.

Pour devenir l'Époux de Claire  
Il faut toujours être joyeux  
Ne vouloir que ce que je veux  
Faire tout ce qui peut me plaire  
Pas vrai que tu seras ainsi  
Tu me l'promets mon bon ami  
Pas vrai! pas vrai!

Tu me l'promets mon bon ami

Lo Lo, Lo Lo,

Non p'tât Lo Lo mon cher Lo Lo,

Mon bon Lo Lo, mon brav' Lo Lo

Tu me l'promets tu me l'promets

Oui, oui, oui, oui.

*Allegretto*

Mais ce n'est pas &c.<sup>a</sup>

(Même refrain qu'au premier.)

3<sup>e</sup> Couplet.

Pour voir derider ce visage  
Je n'aurais qu'à changer de ton  
Te prendre par d'sous le mantou  
Te parler de not' mariage  
Eh! bien tu seras mon mari  
Je te l'promets mon bon ami  
Eh bien! eh bien!

Je te l'promets mon bon ami

Lo Lo, Lo Lo &c.<sup>a</sup>

(Com' au premier et au Second.)

N<sup>o</sup> 3. Chercher ici que lui seul, &c.

Flute *P*

Oboe *F*

Horn in C *F*

Trumpet *F*

Violin *F*

Viola *F*

Cello *F*

Double Bass *F*

Chorus de jeunes Filles elles entrent en Dansant une Valse.

1<sup>er</sup> Dessus *P*

2<sup>e</sup> Dessus *P*

1<sup>er</sup> Ténor *P*

2<sup>e</sup> Ténor *P*

1<sup>er</sup> Bass *P*

2<sup>e</sup> Bass *P*

LOLO

Ah quel plaisir

quand nous ver-ront ce bon E-van-gel notre bon Pè-re je veux je veux

se-mes ou ver-le-mbras-ser la pre-mière et toutes oia toutes nous le-mbras-se-rons le bon E

tous oia tous nous

*Maire seule*

*orard notre bon Pe-re je veux lui di-re sans mis-te-re ecoute donc notre pri-e-re*

*Bassons seuls les Basses comptent*

*col b*

*je veux lui di-re sans mis-te-re ecoute donc notre pri-e-re ne quit-ter plus*

*je lui di-rons et sans mis-te-re*

*tutti*

*diminuendo*

mais ces lieux n'abandonnes plus ce Vil-la-ge on pourroit - on on pourroit

*tutti*

on nous aimer d'au-re-ta- - - - - ge ou pourroit - on ou pourroit on nous ai-

ou pourriez vous ou pourriez vous

Handwritten musical score on page 39, featuring multiple staves with notes, rests, and lyrics in French. The score includes dynamic markings like 'F' (forte) and 'P' (piano), and articulation marks like '>' (accent).

Lyrics:

Ener d'avan - ta - - - - ge - ah quel plai - sir quand nous r'verrons se bon E -  
 nous trouver plus heureux

mar d' notre bon Pe-re

Ah meo la bien clair emouble - e amon s' Ined p' rener'

*F* *F* *F* *P* *tr*

*pas s'arpe dié fâchons nous mais q'ce soit bien bas bien bas car elle est bien jo-*

*F* *P*

*P* *P* *P* *P*

*toutes*

*ah quel plaisir quand nous serons ce bon E-rard notre bon Père*

*le ah me vo la bien. Clai-re mou-bi-e ah me vo la bien cam d'és-pe-re*

Handwritten musical score on page 41, featuring multiple staves with musical notation and French lyrics. The score includes dynamic markings like "FP" and "P", and performance instructions like "mex f" and "col b".

*Chaire seule* *je veux je veux l'embrasser l'embrasser la première toutes oui toutes nous*

*a moi seul - ment*

*mex f*  
*mex f*  
*mex f*  
*mex f*  
*mex f*  
*col b*

*l'embrasserons ce bon E - v - rard notre bon Pe - re de grand cœur nous l'embrasserons*

*on pense pas je le vois bien car il se pe - re de grand cœur nous fache rions*

Handwritten musical score on page 42, featuring multiple staves with notes, rests, and lyrics in French. The score includes dynamic markings like 'F' and 'P'.

Lyrics:

de grand cœur nous le brasserons nous le brasserons nous le brasse-rons

de grand cœur j'vous facherions nous fache-ri-ous j'vous facherions

*Pas de Valse.*

N<sup>o</sup> 4. Ouï chante, ou chante, je t'attends.

43

*Andantino*

Flauto 1<sup>o</sup>

Flauto 2<sup>o</sup>

Clarinettes

Corn in Ut

Fagotti

*Andante*

*fort et lent la voix*

*un peu plus vite*

*plus vite*

*plus lent*

*plus lent*

*plus lent*

Une jeune fille  
se donne  
Une fille de vil- lage  
si j'osais jamais me l'accompagner  
à voir bien des Bes  
tiaux et quand j'aurai tous ces Bes  
je les mets au haras  
et les



lent

la ti a

plus lent

voir biendes or seaux et quand j'aurai tous ces or seaux je les mettrai dans ma Campa

plus lent

plus vite

on le fait pour imiter la fusette

P

tr

plus vite

P

tr pour imiter la Murette

plus vite

que je veux a voir biendes Bestiaux je veux a voir biendes Bestiaux je veux a voir biendes

plus vite

le et l'aine pour imiter la Murette

seaux je veux a voir bue d'ria seaux je veux a voir des arbris seaux je veux a

voir bue d'ria seaux je veux a voir des Tourte seaux je veux a voir des Pigeon

47

neaux ont bien des Raisseaux bien des Arbrisseaux de jo-lis Co-teaux de jo-lis Or-

meaux mais de petits Veaux de petits A-gneaux de petits Co-teaux de petits Or-



les Paysans  
 finiras tu donc  
 Les  
 m'y a la patience

Les Bestiaux Chevaux Oiseaux Rasseaux Vasseaux Barreaux Marmots et Les

et quand j'aurai de tout ce la et puis sur tout gentil compagnie Monsieur le duc de la cour

Handwritten musical score on page 50, featuring multiple staves with notes, rests, and lyrics in French. The score includes a vocal line and several instrumental parts. The lyrics are:

dans ma Campa-gne dans ma Campa-gne dans ma Campa-gne dans

mal Campa-gne si j'ous jamais u-ne Cam-pa-gne

on l'arrête

The score is written in French and includes various musical notations such as notes, rests, and dynamic markings like *lent* and *lent F*. The lyrics are written in a cursive script below the staves.

n<sup>o</sup> 5. Que ne l'ai je encor auprès de moi

51

*Andante*

*Solo*

Oboe solo

*Solo*

Fagotto solo

*Pizzicato*

*Pizzicato*

Violoncelle

Violas

Embard

Pleurant la mort d'une Epouse bien che - re

*Pierro*

ayant per - du mes ai - mables En - fants

quand je re - vois leur image

- chaus mon cœur me dit que je suis encor Pe - - - re mon cœur me.

*col b*

*dit que je suis encor Pe - - - re*

*il fait de petits Cadences a chaque Couplet pendant la Retournelle.*

0

2<sup>e</sup> Couplet.

Jeunes beautés votre aimable figure  
 Peut se parer de ces vains ornemens  
 Mais j'en suis sur les vertus les talens  
 Seront pour vous la plus belle parure

3<sup>e</sup> Couplet.

Petits amis ne rebutez personne  
 Avec douceur accueillez l'indigent  
 Ah! croyez-moi le pauvre en recevant  
 Est moins heureux que celui qui l'a donné

n<sup>o</sup> 6.

Je ne connais rien ouï de bonne foi.

Allegro Moderato

Air

Flute

Violoncelle

Bass

Je suis Militaire c'est un bel état je vivrai je perç et je mourrai Soldat

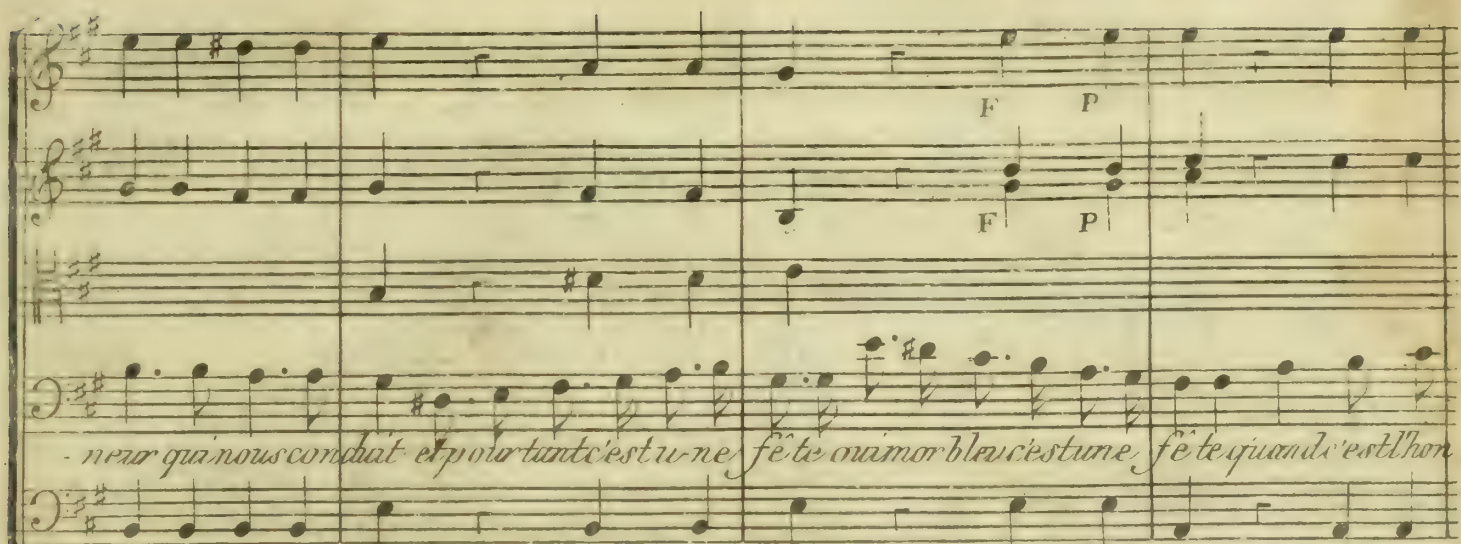
Bagotti col. B

54 N<sup>o</sup> 6 Je ne connais rien oui de bonne foi.

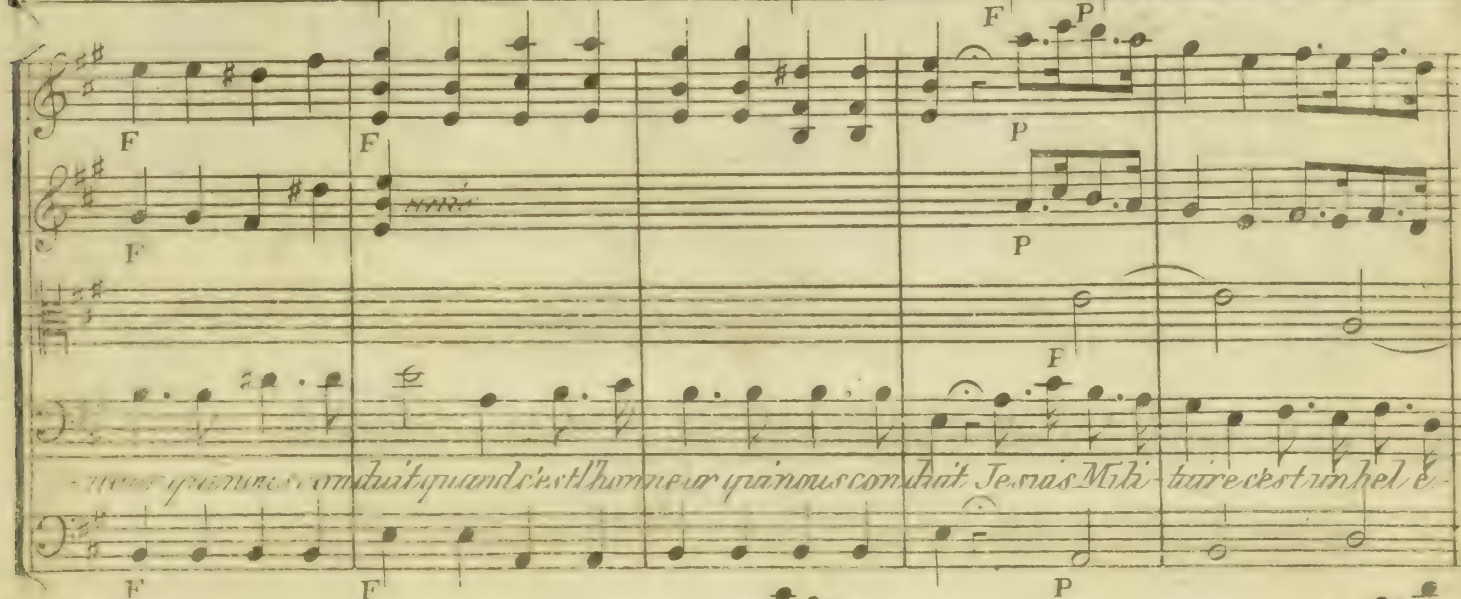
*c'est un bel é tat je mourrai es pere et je mourrai soldat jamais le tems ne nous sur*

*re te le froid le chaud le jour la nuit sans ar gent souvent sans Ha bits ou sou*

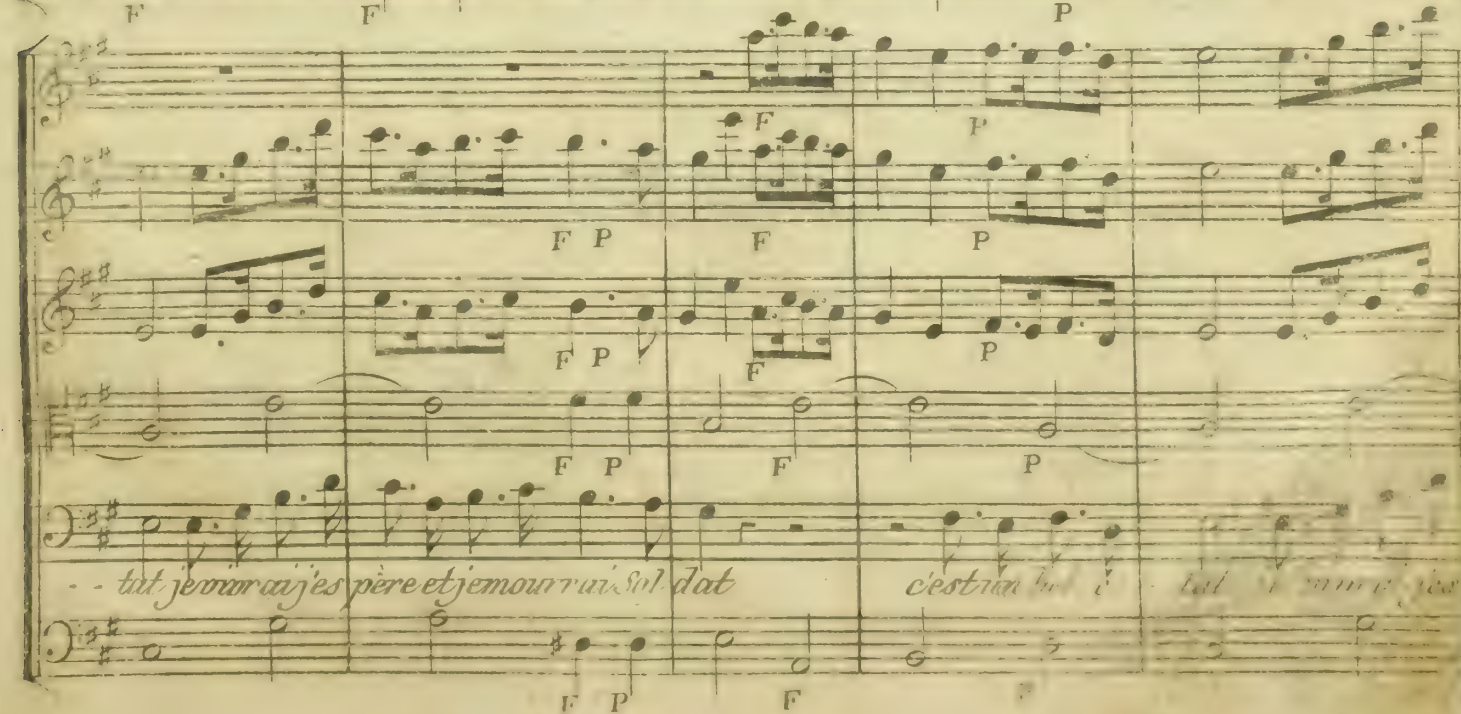
*vent souvent sans Ha bits et pour tant cest u ne fê te ou mor bleu cest u ne fê te quand ces mor*



neur qui nous conduit et pour tant c'est u ne fê te ou am or bleu cest une fê te quand c'est l'hon



neur qui nous conduit quand c'est l'honneur qui nous conduit Je suis Mili-taire cest un bel é-



- tut je vivrai j'es père et je mourrai sol dat cest un bel é- tat

Handwritten musical score for a band, featuring multiple staves with musical notation, lyrics in French, and instrument labels like "Corni in Ré" and "col b".

**Staff 1 (Top):** Musical notation with a treble clef and key signature of two sharps (F# and C#). It begins with a dynamic marking *F*.

**Staff 2:** Labeled *Corni in Ré*. It contains musical notation with a treble clef and key signature of two sharps. It includes dynamic markings *F* and *P* with an accent (>).

**Staff 3:** Musical notation with a treble clef and key signature of two sharps. It includes dynamic markings *F* and *P* with an accent (>).

**Staff 4:** Labeled *col b*. It contains musical notation with a treble clef and key signature of two sharps. It includes a dynamic marking *F*.

**Staff 5:** Musical notation with a bass clef and key signature of two sharps. It includes the lyrics: *-- percet jemiourra Soldats la charge sonne au meme instant chacun prend son*.

**Staff 6:** Musical notation with a bass clef and key signature of two sharps. It includes a dynamic marking *F*.

**Staff 7:** Musical notation with a treble clef and key signature of two sharps. It includes a dynamic marking *F* and a section marked *col b*.

**Staff 8:** Musical notation with a bass clef and key signature of two sharps. It includes a dynamic marking *F* and a section marked *col b*.

**Staff 9:** Musical notation with a treble clef and key signature of two sharps. It includes a dynamic marking *R*.

**Staff 10:** Musical notation with a treble clef and key signature of two sharps. It includes a dynamic marking *R*.

**Staff 11:** Labeled *col b*. It contains musical notation with a treble clef and key signature of two sharps. It includes a dynamic marking *R*.

**Staff 12:** Musical notation with a bass clef and key signature of two sharps. It includes the lyrics: *rang l'honneur fait taire la nature le plus timide serus sure il est prêt a verser son*.

**Staff 13:** Musical notation with a bass clef and key signature of two sharps.

*soli ad libitum.*

51

First system of musical notation. It includes a vocal line with a melodic line and a piano accompaniment. The piano part features a bass line with a forte (> F) dynamic marking and a treble line with a piano (> p) dynamic marking. The lyrics are written below the vocal line.

*singit est prêt à verser son sang du bord la cavale-ri-e se met en mouve-*

Second system of musical notation. It includes staves for Oboë, Clarinette, Trompettes in Ré, Corni, Trombone, and Timbales. The vocal line continues with lyrics. Dynamics include piano (p) and forte (F). The Oboë and Clarinette parts have a melodic line. The Trompettes in Ré, Corni, and Trombone parts have a melodic line. The Timbales part has a rhythmic line.

*ment pas up pres l'infanterie s'ébranle au même instant*

pp

pp

ff

ff

ff

ff

P

ff

P

pp

pp

pp

pp

non

se fait en tendre

en bon ordre on s'avance on se

bien doux

ff

pp

0

serre ons u nance l'of-fi-cier le sol-det on se me-le or-a-re

*cres*

*cres*

*cres*

*cres*

*cres*

*cres*

*cres*

*cres*

*cres*

*cres*

*cres*

*cres*



col. 2<sup>o</sup>

FP FP FP FP FP FP

FP FP FP FP FP FP

F F F F F F

F F F F F F

FP FP FP FP FP FP

FP FP FP FP FP FP

FP FP FP FP FP FP

tous ces cris en a vont mes a - mis chacun a pe te la bague

FP FP FP FP

+

F  
 F  
 F  
 F  
 F  
 F  
 F  
 F  
 F  
 F  
 F  
 F

*nettes en feu rou-lant*  
*Tambour bat-tant*  
*les Trompettes les Tim-*

0

*un peu plus vite*

The musical score is written on ten staves. The first five staves are in treble clef, and the last five are in bass clef. The key signature is one sharp (F#). The score includes various musical notations, including notes, rests, and dynamic markings such as *FF* (fortissimo) and *F* (forte). The tempo instruction *un peu plus vite* appears twice. The bottom section of the score includes the text *balles les Clairons les Timballes* and *Tambour battant*.

*un peu plus vite*  
*FF*  
*FF*  
*col oboe 1<sup>o</sup>*  
*col oboe 2<sup>o</sup>*  
*FF*  
*FF*  
*un peu plus vite*  
*FF*  
*FF*  
*balles les Clairons les Timballes*  
*Tambour battant*  
*Tambour battant*  
*un peu plus vite*  
*FF*

FP FP

FP FP

colabor 1<sup>o</sup>  
colabor 2<sup>o</sup>

F F

F F

FP FP

FP FP

FP FP

FP FP

-pageunta-pagechar - - - mant

c'est un ta-pageunta-pagechar marduri

F F

FP FP FP FP FP FP FF

FP FP FP FP FP FP FF

FF

FF

F F F F F F FF

FP FP FP FP FP FP FF

FP FP FP FP FP FP

FP FP FP FP FP FP

FP FP FP FP FP FP

*col. b.*

*pa-gechar munt untu pa-gechar munt cestunta - pa - - se iai a*

FF

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and slurs. The score is divided into sections with labels like "Recit" and "a pres on entenal". The lyrics "pa - ge char - mant" are written below the staves.

*Allegro Moderato*

67

*une rade Victoire* *et le Soldat couvert de gloire revient au Camp*

*Allegro Moderato*

*Allegretto*

*Violon I*  
*Violon II*  
*Viola*  
*Basson*  
*Flûte première*  
*Flûte Seconde*  
*Cor*  
*Cello & Contrebasse*

*et puis on boit et puis on*  
*boit on rit on boit on chante on danse on rit on boit on chante on danse et*

*0*

deux Clarinettes

*p* tr

tr

tr

tr

*p*

mais pour recom penser de nos tr a paux de nos succès

on nous donne l'assort rance

*col b*

*col b*

d'une heure et prompt puis on nous donne l'assort rance d'une heure et prompt

naïve naïve naïve pour recom-pense de nos travaux de nos suc-ces. on nous

donne l'assu-rance d'une heu-ruse et prompte puni-tion. on nous donne l'assu-rance d'une heu-

*Trill (tr) and dynamic markings (p, f) are present throughout the score.*

Handwritten musical score on page 71, featuring multiple staves with notes, rests, and dynamic markings like "FF" and "unite". The score includes a vocal line with lyrics in French and several instrumental parts. The lyrics are:

*2. ou si l'on ne prend pas ces soins la paix la paix et châtient par là la fin.*

*travaux prompt mais le plus la paix la plus la paix d'inébranlable et inébranlable par là*

The musical score is written on 15 staves. The first 10 staves are in treble clef, and the last 5 staves are in bass clef. The key signature is two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. The text *prompte* is written below the 11th staff, and *pour une prompte* is written below the 12th staff. The score is a single system, with a double bar line at the end of the 15th staff.

*prompte* *pour une prompte*

N<sup>o</sup> 7. Je vous l'avions déjà baillée sans ça.

73

*Allegro Moderato qu'asi Andante*

*Flûtes*  
*Clarinet in Bb*  
*Basson*  
*Violons*  
*Viola*  
*Cello*  
*Double Bass*

*Charles* *Adieu bonn'ellard a dieu je vous quitte vous sa vez bon viel*  
*est vive*  
*lar dieu vous sa vez pour queller ai son eh bien par ter mon a au par ter mon a*

Musical score for the first system. The vocal line (soprano) begins with a rest, followed by a melody. The piano accompaniment consists of two staves with arpeggiated figures. Dynamics include *p* (piano) and *fp* (fortissimo). The lyrics are: "ges mon a-mi qu'en ces lieux Eclairé d'une main son permet-tez que je vous en-".

Musical score for the second system. The vocal line continues the melody. The piano accompaniment features more complex arpeggiated patterns. Dynamics include *fp* and *p*. The lyrics are: "bras-se que je tou-che ces cheveux blanc a reve-nir ne tardez pas de".

Musical score for the third system. The vocal line concludes with a final phrase. The piano accompaniment provides a harmonic foundation. Dynamics include *p* and *fp*. The lyrics are: "si le sort en jadis nous a sembler si le sort en jadis nous a sembler".

Handwritten musical score on page 75, featuring multiple staves with notes, rests, and dynamic markings (P, F, FP). The score includes French lyrics:

*lorsqu'on est si bien en semble lorsqu'on est si bien en sem-ble de prait bien en prof-ter*

*on n'a jamais se quait ter de prait on ne magis se quait ter lorsqu'on est si bien en sem-ble*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and French lyrics. The score includes dynamic markings such as *F* (forte) and *P* (piano), and articulation marks like accents and slurs. The lyrics are written in French, including phrases like "si bien en semble de voir", "mais se quit-ter", "par-tes", "adieu", and "a dieu". The notation is in a historical style, likely from the 18th or 19th century.

*si bien en semble de voir a ton jamais se quit-ter de voir a ton ja mais se quit-ter de voir a ton ja*

*mais se quit-ter par-tes par-tes a dieu par-tes a dieu*

*adieu adieu adieu adieu a dieu*

*En regard*

Tonnerre

Charles s'en aller  
et le suives ymour

on voit ici un commencement d'orage quelque  
Eclair le Tonnerre gronde un peu dans le lointain  
mais cela ne dure qu'un instant pour reprendre  
après

je crains qu'il n'ait du mauvais temps

il lui faut du temps pour se remettre

*Allegretto*

The musical score is written for a full orchestra and voices. It consists of 15 staves. The instruments and parts are as follows:

- Petite Flûte**: Flute in G major, 6/8 time.
- Oboë 1<sup>o</sup>**: Oboe in G major, 6/8 time.
- Oboë 2<sup>o</sup>**: Oboe in G major, 6/8 time.
- Clarinettes**: Clarinets in G major, 6/8 time.
- Corne en Ut**: Horn in C major, 6/8 time.
- Violoncelle**: Violoncello, 6/8 time.
- Conte b**: Contrabass, 6/8 time.
- Clair**: Clarinet in B-flat major, 6/8 time.
- Femmes et Filles**: Women and Girls, 6/8 time.
- aux lieux qu'habitent ses parents**: In the places where his parents live.
- le Tonnerre se tait**: The Thunder is silent.

The tempo is *Allegretto*. The key signature is one flat (B-flat major). The time signature is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings (F, P).

Handwritten musical score on page 79. The page contains ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 18th or 19th-century manuscript notation. The lyrics are written in French and are positioned below the staves. The text is: "tous par tous a vant lo rage le Ciel ma bientôt s'obscurcir et tous par tous par". The music consists of various note values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and slurs. The paper is aged and shows some staining.

tous par tous a vant lo rage le Ciel ma bientôt s'obscurcir et tous par tous par

10

tous avant l'o-rage chez nous chez nous il nous faut reve-nir

Etward  
mais la fa-li-gne jointe a

Femmes seules sans hommes

mes en fans je ne puis cou-rir nous avons tout pre nous avons tout pres

Petite Flute

Clair Seule

Pere sur ce bras cord par nous por-té d'un tel far deau c'est bien la ve ri té cha-  
qu'un nous voulez en ve ri té

cune de nous sera fie-re d'un tel far deau c'est bien la ve ri té cha-  
cun

je n'irai pas en moi-meme car l'un ex-  
tra

W

X

*Erard*

nous sera frè - - - re cha cu ne de nous sera frè - - - re

sozo

- - - sez moi fai - - - re las - - - sez las sez moi fri - - - re cest par nous qu'il doit et por

*Erard*

te nous pour sozo de se - - - taire quel le dou - - - ceur quel le bon - - - te' *Clair* mon

*sola*

*Pizzicato*

*Pizzicato*

*col b*

cher E-mard-lais-sez nous faire un bon Vieillard est sur la terre vi-ma-gé

*R*

respec-table et chere de ce Dieu qui veille sur nous de ce Dieu qui veille sur

*nous il est li ma ge respec table et chere de ce Dieu qui veille sur nous de ce*

*Dieu qui veille sur nous*
  
*Et ces en-fans pourront ils a leur â-ge ul*

2020

Musical score for the first system, featuring vocal parts and a cornet. The score is written on ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are on the top four staves, and the cornet is on the bottom two staves. The lyrics are: "ler al-ler aussi vi-te que nous ils ont leur place au près de".

*Cornet in Mi b vite*

*claire*

ler al-ler aussi vi-te que nous ils ont leur place au près de

Musical score for the second system, featuring Trombone and other instruments. The score is written on ten staves. The Trombone part is on the top two staves, and the other instruments (Tuba, Euphonium, and Bass) are on the bottom six staves. The lyrics are: "le Tonnerre reprend peu a peu".

*Allegro Moderato*

*Trombone*

*Recit*

*le Tonnerre reprend peu a peu*

*Mouvement*

*Trombone*

*All°*

*plus vite*

*P* *F* *P* *F* *P* *F*

*All°* *P* *F* *P* *F* *P* *F*

- age hâtons nous hâtons nous dépêchons e-vitons l'o-rage e-vitons l'o-

hâtons nous hâtons nous

hâtons nous hâtons nous

*Mouvement* *P* *F* *P* *F* *P* *F*

F PF P  
 F PF P  
 F F  
 F F  
 FP FP FP FP F  
 FP FP FP FP F  
 F F F F F  
 fort les Bassons  
 un silence P  
 P  
 rage allons donnez allons al- lons  
 amis  
 donnez  
 fort le Tonnerre

*Pantomime*  
 de erra...  
 pièce...  
 tout pour le...  
 de...  
 est les...  
 qu'on...  
 de...

FP FP

*on exécute la Pantomime susdite*

*Voleurs d'une voix forte mais ténébreuse*

*il est lu il est lu pla cons*

*attendons la qui l'aurait il est bien riche on s'amus*

*FP mezf OFP mezf FP mezf FP*

Handwritten musical score on page 89, featuring multiple staves with notes, rests, and lyrics in French. The score includes instrumental parts and vocal lines.

**Lyrics:**

*on part*

*allons marchons marchons madame lo-ra-gé le Ciel semble en-cour se non*

*dit bon bon bon lot i na*

Handwritten musical score on page 90, featuring multiple staves with notes, rests, and lyrics in French. The score includes vocal lines and piano accompaniment.

Lyrics (French):

*car allons mar-chons marchons malgré lo-rage chez nous chez nous il nous faut re-ve*

*ruit bon chez toi nous allons nous glis-ser sans*

*soit nourrissez et soutenez le son*  
*soit nourrissez le son*  
*Le meilleur d'automne*  
*s'avance vers le pied*  
*de rochers.*  
*bruit*  
*le tonnerre se fait*  
*fort le tonnerre mais un instant seulement.*

*Pizzicato*  
*pp*  
*Pizzicato*  
*pp*  
*pp*  
*p*  
*qu'il soit heureux*  
*p*  
*p*  
*p*  
*pp*

X

*longes anel les se o Ciel o Ciel e - xau - ce nos vœux*

*je menace je le presse si le résiste si le résiste mort*

*F*

*L'arco*

*F*

*col b*

*F*

*L'arco*

Handwritten musical score on page 23, featuring multiple staves with notes, rests, and French lyrics. The score includes dynamic markings like *FF* and *Pizzicato*.

Lyrics visible on the page:

- soli*
- soutenez le son*
- FF soli nourris le son*
- Pizzicato*
- PP Pizzicato*
- PP*
- P*
- qu'il soit heureux*
- heureux sans*
- P*
- P*
- P*
- P*
- je crains le voir qui se - avert*
- le dernier*
- fort le Tonnerre*
- le Tonnerre se fait*
- Pizzicato*

*pressez ferme le Mouvement*  
*l'arco*  
*l'arco*  
*cesse ô Ciel ô Ciel exau-ce mes vœux*  
*pressez*  
*je mena-ce je le presse s'il résiste s'il résiste il est mort je mena-ce je le presse*  
*un poco*  
*pressez ferme*



















































































































